

Social DisDancing: A Virtual Spectacular

An Honors Thesis (HONR 499)

by

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Abstract

Dance is a universal language, and one that allows every single person to explore expression. It can unite a group of people, no matter who they are, by giving them the same “language” to use. I’ve been inspired by the Radio City Rockettes, whose incredibly intricate dance style has graced stages across America for nearly a century. The specificity of their work has the potential to unify any group of performers. Once the global pandemic hit, and my original plan was no longer possible, I started to wonder if dance truly could unify *any* group of dancers, and if that could even mean dancers who are spread across a country in isolation. Through my choreography, intense organization, and the specificity of movement, I brought 32 dancers of all different shapes, sizes, ages, and genders together to speak the same language of dance.

Acknowledgements

I would like to thank Christie Zimmerman for advising me through this project, and over the past 4 years. She has truly helped to shape the performer, choreographer, and artist that I am today.

Thank you to each of my dancers and teachers, who are spread out around the country, for their help in creating such a special project amidst a global pandemic.

TABLE OF CONTENTS

Process Analysis Statement.....	1
Appendix A: Notecard Photographs.....	5
Appendix B: Choreography Notation.....	6
Appendix C: Spreadsheet.....	18
Appendix D: Version 1 of Editing.....	27
Digital Supplements.....	28

PROCESS ANALYSIS STATEMENT

The “Missouri Rockets” were created in 1925, and the dance troupe was an instant phenomenon. After being discovered by “Roxy” Rothafel, the troupe was moved to Radio City, and were renamed the “Roxyettes,” which later became the Rockettes. Throughout the next few decades, the Rockettes were taken all over the country for events like volunteering for the USO during World War II, dancing at the Madison Square Garden for a rally held by Eleanor Roosevelt, their first performance at the Macy’s Thanksgiving Day Parade in the 1950s, and so much more. They were a cultural phenomenon, and the entire country was fascinated with the beautiful, leggy girls dancing in perfect sync. The expectation for beautiful dancing girls to all look the same as tall, white, skinny, females who could dance and kick their legs high was a precedent set back then in the 1920’s, and is still the main image of the Rockettes today. Fortunately, they “broke” that stigma in 1987 with the first African American woman being cast in the line. Since then, the line has included a slightly more diverse group of women, but unfortunately, the line has maintained basically the same ideals from that first 1925 line of women.

From a young age, I was fascinated by The Radio City Rockettes. I’ve always been in dance classes, and seeing girls who were tall and had long legs, all dancing in perfect synch was magical to me. It was like seeing everything I was and wanted to be, wrapped up into one performance. A few years later, I was accepted to the Rockettes Summer Intensive, where I got to travel to NYC, and learn the specific Rockette style from their director/choreographer and dance with actual Rockettes. I’ve now done this intensive twice, and both times it made me want to be a part of that legacy. As I’ve grown up, and been through a college program that emphasized the importance of diversity, I started to realize just how homogenous the line of dancers is at Radio City. That got me to thinking about what the line *could* look like if they still focused on maintaining the specificity of their movement, but didn’t worry so much about what the dancer looked like. Intricate choreography can translate to anybody, and with the same amount of training and detailed rehearsal time, the same result of the choreography could be attained with any group of dancers, regardless of gender, age, or size.

After school closed due to COVID-19, all in-person projects that hadn’t been completed could not happen anymore. This pushed me to figure out how to continue working on this project, which I’d been working on for months. I began by pondering how I could make my ideas of Rockette-style choreography still work, even though I would not be with my dancers in person. This was going to be difficult because of the intricate nature of this specific dance form. I realized that my original plans would not be possible, but that I could adapt and keep the same main ideas. From here, I pitched the idea of a virtual choreography project, which seemed incredibly daunting, and like I was changing paths from my original intentions. However, it allowed me to utilize so many more skills and interests that I’ve obtained in the past 4 years. I remembered a project I had done a few years ago that involved layering videos together in iMovie, and started to realize that I could absolutely use something as simple as that to make this work. The process for creating the choreography was unlike anything I’d ever done before. I was

still able to create a dance that would be interesting visually by keeping in ripples, add-ons, and maintaining the fundamentals of Rockette-style choreography. The most important Rockette techniques I focused on maintaining were the pathway of the arm as it moves from position to position (always moving elbow-wrist-hand), making sure every dancer is doing the exact same movement with no variations (unless specified), that their angles and lines of their body match, and the details in the hands (which way the hand is facing when your arm is up, fingers glued together when hands are on hips, etc.). These specific details are what make the Rockettes the greatest precision dance troupe in history, and what maintains the magic of their performance. Once I knew what I wanted to focus on while creating the Rockette style choreography of the dance, I then started thinking about the idea of creating movement that emphasized the layout of the dancers on the screen. In real life, you don't get to choreograph a dance where there's a row of dancers above another row, so now I could use the literal layout of the performers to create movement emphasizing this unique opportunity. Right off the bat, I could tell that this was going to be something special.

Logistically, this project seemed overwhelming. However, once I realized that the answer was just being incredibly organized about every step I took, it went off without a hitch. I started by breaking the song into 2 phrase sections, 24 in total, and choosing dancers for each one. To stay organized, I made notecards with each dancer's name (see Appendix A) so I knew what the layout of the dancers would be. This allowed me to choreograph specifically for each formation on the screen. This also helped when it came time to send the dancers their videos of their individual choreography because I could refer to the cards to make sure I was giving them the correct directions and counts to complete my visuals. Due to COVID, I wouldn't be able to be in the room with my dancers to teach them my choreography. So instead, I created individual videos for each dancer of me teaching their sections, and another of me doing their part with the music. That meant 2 videos for each dancer, for each section, which came out to be 188 individual videos. It was the most efficient way to give my dancers a way to learn the choreography, to pick up every little detail I was giving, and to be able to rewind when they didn't catch the specifics. This saved me time because I didn't have to figure out getting on FaceTime or Zoom with each dancer to teach them their parts; they could do it on their own time. The next problem I encountered was how I was going to correct any mistakes or clean up each dancer's movement. I ended up asking them to take a rehearsal video of each section, which I would watch and take notes on. This choreography is incredibly specific, and one of the points of this project was to see if having very detailed choreography made a difference in the outcome. From here, I'd send each dancer a video or message with notes on their part, and they would make those changes. This allowed me to still have a "rehearsal process," just one that was spread out, and with more focused, smaller rehearsals. To make sure that my detail work was being maintained throughout the whole process, and to make sure that I was keeping track of every specific movement, I wrote out all of my choreography (see Appendix B). Each section was labelled with the part of the song, which dancers were involved, the layout, and if the video was being shot vertically or horizontally. Then, I wrote out every step, every head movement, every arm position, and every count, including all ripples and directional changes, which are color coded. This system was

perfect for this type of dance because it's so easy to lose details in this work, and this kept my dancers and I on the same page. The final way that I kept everyone on track was through my truly beautiful spreadsheet (see Appendix C). This was how I made note of each section, which dancers were involved, if I had sent the video to the dancer, and if they had given me their final version. This spreadsheet evolved after about a week of working on this project because I realized that it was just better to have more detail, so I added the additional columns clarifying if I had received a video from them, and if I had given the dancers my feedback. This kept me accountable, ensuring that I was doing everything I could to make this as flawless a system as possible. Fortunately, between my organization, and my dancers, who were all so wonderful, this process worked incredibly well. I found that some of my dancers worked better if I called them over FaceTime to give feedback, rather than just a video of me explaining my corrections, so we could talk about the specifics, whereas some worked best with written out notes. Having a clear plan and staying organized gave me the ability to change up the process to better suit my dancers' needs. This made their lives easier, which made my project come together in a more efficient way.

The editing process was a learning curve. I started by messing around with iMovie and doing lots of research about the layering process, and how to make that as efficient as possible. Unfortunately, the only way to do it is to insert one video at a time, set the size and location of that video, export it as a file, re-import it, and layer your next video over it, etc. This all became much easier as I went along because I found shortcuts, but for the most part, it was rather intricate. Most of that came from the fact that I needed to make sure my videos were all the same size, so I had to overlay them to check dimensions, and make sure they'd all fit on the screen together, but were still big enough that we could really see the dancer. I started by making a mock-version of my project, using only the videos I had made for my dancers of me dancing in my basement (see Appendix D). While it felt strange to look at a screen full of little versions of myself dancing, it was incredibly helpful to the editing process because I could mess around with settings, layouts, and solidify how I wanted each section to look. From there, when I started receiving final videos from my dancers, I organized them into folders, which were labeled for each section of choreography, and started the process over again with the real videos. Fortunately, thanks to my notecards, spreadsheet, and folders, this process was smooth and efficient.

This whole project was thrown for a loop with the coronavirus outbreak, but that also presented me with many silver linings to the situation. The first was that I got to explore new ways of creating, and more specifically, creating for the screen. That's something I haven't experienced before, especially not with every dancer being in a different location. The second was being able to utilize more of my skills as a person than I would've used if this was just another concert. I pride myself on being an organized and detail oriented person and dancer, and this project now capitalized on those skills. The biggest silver lining in my project was that my dancers could now be anyone, not just Ball State students. I immediately reached out to many of my friends who are all over the country, pursuing dance and theatre, to see if they would participate in my virtual thesis. With the pool of dancers now unlimited, I was able to

increase the diversity in my group, which enhanced my goal of having a wide range of people involved in this project. Being able to have so many of my closest friends, teachers, and even my family involved in this project was so incredibly special, so thank you COVID. Overall, I think my idea of wanting to unite a group of dancers virtually to create an incredibly intricate dance piece was attained due to the organization, the specificity of Rockettes-style movement, and the efforts of my dancers.

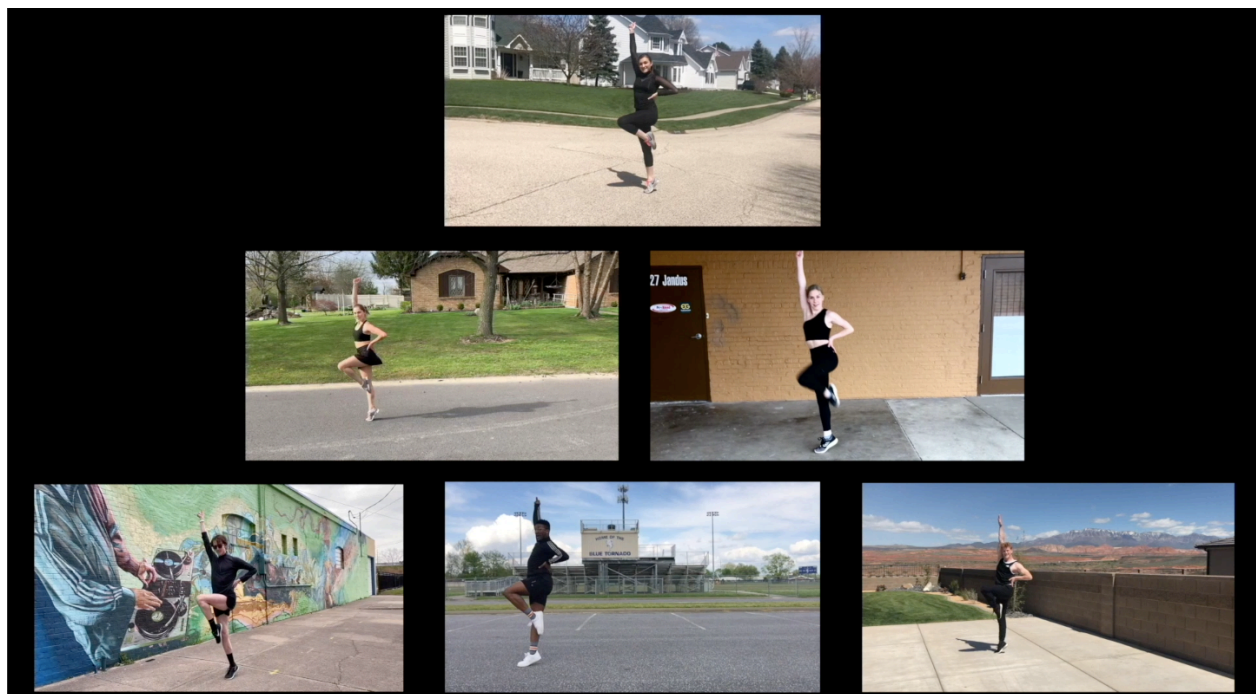
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APPENDIX A: Notecards and The Correlation



APPENDIX B: Choreography Notation

SPECIFICS FOR EACH DANCER (arms)

INTRO

KELSEY - horizontal

1 2	3 4	&	5 & 6	(& 6)
Hold, facing US / pivot R (snap rebound) / passe head pop / st R L R (L to chest, out)				
&	7	&	8	
passe, head pop (flick wrist) / st L, knee in, head DL / knee out / (R snap up diag)				
1	2	3 4	&	5
Turn over L (down) / walk DS R (high V rebound) L R / passe (X at hips) / st L (hips)				

5 & 6 & 7 &
Touch L out / in / switch / touch R out / shift weight back / turn R / (L snap up)

ELENA: 7 8 1 &
OVERLAP walk DS R L / st out R (press hands swing out down) / jump to L (x)
2 3 4 5 & 6 & 7
X R over (point out) / untwist / touch R out / in / switch / touch L out / shift weight
& 8
back / turn L / (R snap up)

DASH: 1 2 3 & 4
Turn over R shoulder (down) / jump out / pop head / sit into R hip pop L / look L
5 6 7
Kick L to L / squat (hands to knees, straight arms) / lean back look front (R to hip)

MIKE: 1 2 3 & 4
Turn over R shoulder (down) / jump out / pop head / sit into L hip pop R / look R
5 6 7
Kick R to R / squat (hands to knees, straight arm) / lean back look front (L to hip)

ELENA: 1 2 3 & 4
Turn over L shoulder (down) / jump out / pop head / sit into R hip pop L / switch L
5 6 & 7
St R to back look / st L front (R snap up) / (X arms at chest) / st R out (press)

PRE-CHORUS 1 - Part B

KELS, TATUM, MEGAN, FALYN - horizontal

KELSEY/TATUM: 7 8 & 1
St out R (press) / st L, flick R (push/flick wrists) / turn over L, st R L (down)
2 3
Lean back onto R turned in, look (down R) / lean on R, passe L (up R)
& 4 5 6 7
St L R (pull down) / pop front L, L shoulder down / st US R (T) / st L (down)

MEGAN/FALYN: 7 8 & 1
St out L (press) / st R, flick L (push/flick wrists) / turn over R, st L R (down)
2 3
Lean back onto L turned in, look (up L) / lean on L, passe R (down L)
& 4 5 6 7
St R L (down) / pop front R (L arm up) / st US L (down) / st R (down)

KELSEY: 8 1 3 4 &
Bevel R (L up) / R touch out (L down diag) / pull in / st R / L passe (L fist to
5 6
R shoulder) / pop L front (snap down) / pivot back

FALYN: 8 1 & 3 4 &
 Bevel L (R up) / (down) / L touch out (R down diag) / pull in / st L / R passe
 5 6
 (R fist to L shoulder) / pop R front (snap down) / pivot back

MEGAN: 8 1 2 3 4 &
 Bevel R (L up) / R touch out (L up diag) / pull in / st R / L passe (L fist to
 5 6
 R shoulder) / pop L front (snap down) / pivot back

TATUM: 8 1 (2) & 3 4 &
 Bevel L (R up) / (down) / L touch out (R up diag) / pull in / st L / R passe
 5 6
 (R fist to L shoulder) / pop R front (snap down) / pivot back

CHORUS 1 - Part A

KEELY, MATTHEW, LILYAN - vertical

5 6 7 8 1 & 2
 pop R front / pivot back / bc back R front L / kick R front in plie / R passe / st R
 & 3 & 4
 touch L out head down R / circle hips to L (pull R arm up) / hit L, look L (snap up)

LILYAN/KEELY: & 5
 R to passe (flex R hand at L shoulder) / st R front (scoop under chin)
 6 7 & 8
 Turn on L (down) / st front R (T flick) / pick up L turn (bring in) / st L front (down)
 & 1
 R to coupe, bend forward (wrap around waist) / st R out (Barbie hands on hips)
 & 2 3e& 4
 R shoulder up, R heel in, look L / reset / st R shimmy (hips) / L bevel (bent snap)
 5 6 7 8
 Switch bevel (down) / switch / switch / switch

MATTHEW: & 5
 R to passe (flex R hand at L shoulder) / st R front (scoop under chin)
 6 7 8 &
 R to passe, look US (down) / st front R L / R to coupe, bend forward (wrap)
 1 & 2
 st R out (Barbie hands on hips) / R shoulder up, R heel in, look L / reset
 3e& 4 5 6 7 8
 st R shimmy / L bevel (down snap) / Switch bevel (up) / switch / switch / switch

CHORUS 1 - Part B

DCP, LILY, ELYSE, DASH - horizontal

DASH/DCP: & 1 & 2 3 4

Kick R X bc (fists, scoop under) / turn behind L R (straight up, down)

5 6 7 8

L fan kick (down) / st L / inside L turn (x) / step out (down)

LILY/ELYSE: & 8 1 2 3 4
 Bc out R L / R fan kick (down) / step R to R (prep) / inside R turn (x) st L R out
 5 (6) &
 Step out L to R corner facing US (L out, R up) / st R (hands to shoulders)
 7 8
 X L over plie, look R (throw both to L) / st R to face front (down)

DCP/ELYSE: 1
 Sit into L hip, straight R (R wrap at hip, L up diag, flex wrist)
 & 2
 head down, pop knees (hand to shoulder) / reset (down diag)
 3 & 4
 L to bevel (R bend to chest, L out, flex) / switch / R passe, head pop (flick)
 & 5 6
 St R (hands to shoulders) / st L, look to L (down) / flick L to SR (R snap up)

LILY/DASH: 1
 Sit into R hip, straight L (L wrap at hip, R up diag, flex wrist)
 & 2
 head down, pop knees (hand to shoulder) / reset (down diag)
 3 & 4
 R to bevel (L bend to chest, R out, flex) / switch / L passe, head pop (flick)
 & 5 6
 St L (hands to shoulders) / st R, look to R (down) / flick R to SL (L snap up)

“I LIKE” 1 - Part A

KELSEY, ELENA KAILEY - horizontal

1 2 3 &
 Touch R forward (L snap up rebound) / together, look R (down) / passe L / st L
 4 & 5 &
 Touch R out in plie / look front (hands pop to flex) / lean R (hands pop in) / lean L (out)
 6 & 7 8 & 1
 Head down / up / swoop R to passe, roll R shoulder (down) / st R out / st L / X R over,
 1 2 3
 bent L straight R, look to L (L X at hip, R up /) / look front / R passe (pull R to shoulder)
 & 4 & 5 &
 St R / touch L out (down) / bounce switch / touch R out / touch L in (fists down to L)
 6 & 7 & 8
 St L (broken T to L) / twist to front / (down, R in front) / lean back / lean front (fists)

“I LIKE” 1 - Part B

ALLIE, FALYN, MEGAN - horizontal

1 2 3 &
 St R to R corner, look to corner (hips, behind) / head pop / sit R hip, heels, look / all L
 4 & 5 6 7
 St R to corner / L passe (R to R shoulder) / L out, look at it (L down diag) / pull all in
 & 8 1 &
 Switch to R bevel, roll shoulders front / L bevel, roll back / bc L back, look (push hands)
 2 3 & 4 & 5
 St L to corner (down) / R envelope / st R turn towards back (X) / st L / drag turn (L) /
 6 7
 Together, look down (down) / touch R out, stay in plie, push R shoulder forward

VERSE 2 - Part A

KELSEY, TATUM, LILYAN - horizontal

KELSEY starts 1 & 2 &
 Lean into R hip w/heels R (both hands to R hip) / switch all / lean forward / sit back L
 +TATUM/LILYAN 3 4 5 6
 St R, drop L shoulder (push) / L bevel face R (L snap back) / bounce in L hip look
 7 & 8 & 1
 Reset to L bevel (down) / L envelope (arms up) / st L (pull down) / st R turn to back
 2 &
 (scoop under/out) / front, L bev (elbows out, hands/ears) / R bev, head down (elbows in)
 3 4 5 6
 Reset / *ripple* touch L out, look R (push out/down) KELS / TATUM / LILYAN
 7 & 8
 Hips L, L shoulder down / all R / sit into L

VERSE 2 - Part B

(KELS, TATUM, LILYAN)

ADD MATT, LUKE, MIKE

1 & 2 & 3
 PDB R / L (L elbow up to diag) / R (L arm across down) / touch L in (lil T) / st L (prep)
 4 5 6 7 & 8
 Double turn / st R drag (L) / bc L across (down) / L passe, look front (R snap up, L hip)
 1 2 & 3
 St back L (pull down) / bc R behind face front (down) / kick R to corner, head up (L)
 4 5 6 & 7 8
 X R over plie (down) / st L out / bc back R L look / walk front R L

PRE-CHORUS 2 - Part A

MIKE, ELENA, DASH - vertical

KELS, LUKE, ALLIE

MIKE/DASH/KELS/ALLIE:

1 2 3 & 4
 Walk DS R L (snap up) / st bc R L R (pull elbow & throw down back)

5 & 6 & 7 &
Touch L out / in / switch / touch R out / shift weight back / turn R / (L snap up)

ELENA/LUKE:

7 8 1 &
OVERLAP walk DS R L / st out R (press hands swing out down) / jump to L (x)
2 3 4 5 & 6 & 7
X R over (point out) / untwist / touch R out / in / switch / touch L out / shift weight
& 8
back / turn L / (R snap up)

DASH/ALLIE:

1 2 3 & 4
Turn over R shoulder (down) / jump out / pop head / sit into R hip pop L / look L
5 6 7
Kick L to L / squat (hands to knees, straight arms) / lean back look front (R to hip)

MIKE/KELS:

1 2 3 & 4
Turn over R shoulder (down) / jump out / pop head / sit into L hip pop R / look R
5 6 7
Kick R to R / squat (hands to knees, straight arm) / lean back look front (L to hip)

ELENA/LUKE:

1 2 3 & 4
Turn over L shoulder (down) / jump out / pop head / sit into R hip pop L / switch L
5 6 & 7
St R to back look / st L front (R snap up) / (X arms at chest) / st R out (press)

PRE-CHORUS 2 - Part B

MOLLY, TATUM, MEGAN, FALYN - horizontal
+ ELYSE, ELENA, KAILEY, MATT, ALLIE

MOLLY/TATUM/ELENA/ELYSE/MATT:

7 8 & 1
St out R (press) / st L, flick R (push/flick wrists) / turn over L, st R L (down)
2 3
Lean back onto R turned in, look (down R) / lean on R, passe L (up R)
& 4 5 6 7
St L R (pull down) / pop front L, L shoulder down / st US R (T) / st L (down)

MEGAN/FALYN/KAILEY/ALLIE:

7 8 & 1
St out L (press) / st R, flick L (push/flick wrists) / turn over R, st L R (down)
2 3
Lean back onto L turned in, look (up L) / lean on L, passe R (down L)
& 4 5 6 7
St R L (down) / pop front R (L arm up) / st US L (down) / st R (down)

MOLLY/TATUM/ELENA/ELYSE/MATT:

8 1 2 3
Bevel R (L up) / R touch out (R down diag) / HOLD / switch L out (L up)
4 5 6
L passe (L fist to R shoulder) / pop L front (snap down) / pivot back

MEGAN/FALYN/KAILEY/ALLIE:

8 1 & 2 &
Bevel L (R up) / crunch L to passe (down) / st L touch R out (R up) / switch to L
3 4 5 6
out (L down) / L passe (L fist to R shoulder) / pop L front (snap down) / pivot back

CHORUS 2 - Part A**KEELY, MATT, LILYAN** - vertical**+ KELS, LILY**

5 6 7 8 1 & 2
pop R front / pivot back / bc back R front L / kick R front in plie / R passe / st R
& 3 & 4
touch L out head down R / circle hips to L (pull R arm up) / hit L, look L (snap up)

GIRLS:

& 5
R to passe (flex R hand at L shoulder) / st R front (scoop under chin)
6 7 & 8
Turn on L (down) / st front R (T flick) / pick up L turn (bring in) / st L front (down)

& 1
R to coupe, bend forward (wrap around waist) / st R out (Barbie hands on hips)
& 2 3e& 4
R shoulder up, R heel in, look L / reset / st R shimmy (hips) / L bevel (bent snap)
5 6 7 8
Switch bevel (down) / switch / switch / switch

MATT:

& 5
R to passe (flex R hand at L shoulder) / st R front (scoop under chin)
6 7 8 &
R to passe, look US (down) / st front R L / R to coupe, bend forward (wrap)
1 & 2
st R out (Barbie hands on hips) / R shoulder up, R heel in, look L / reset
3e& 4 5 6 7 8
st R shimmy / L bevel (down snap) / Switch bevel (up) / switch / switch / switch

CHORUS - Part B**CAM, FALYN, HALEY, ELYSE, LILY, MEGAN** - horizontal

“I LIKE” 1 - Part B

ALLIE, FALYN, MEGAN - horizontal

+ CAM, HALEY (TO THE LEFT)

1 2 3 &
St R to R corner, look to corner (hips, behind) / head pop / sit R hip, heels, look / all L
4 & 5 6 7
St R to corner / L passe (R to R shoulder) / L out, look at it (L down diag) / pull all in
& 8 1 &
Switch to R bevel, roll shoulders front / L bevel, roll back / bc L back, look (push hands)
2 3 & 4 & 5
St L to corner (down) / R envelope / st R turn towards back (X) / st L / drag turn (L) /
6 7
Together, look down (down) / touch R out, stay in plie, push R shoulder forward

RAP - TEACHERS

AMY, ROBIN, NATALIE, ELENA, ANNE, CHRISTIE - horizontal

CHRISTIE/NATALIE/AMY: 7 (8) 1 2 & 3 & 4
L bevel (R at chest, L out, flexed) / switch / switch / head down up / (flick down up)
5 6 & 7 & 8 1 2 & 3
switch / switch / head down up / (flick down up) / switch / switch / head down up

& 4 5 6 & 7 & 8
(flick down up) / switch / switch / L passe, head pop (flick wrists) / st X L bc R L

ANNE/ELENA/ROBIN: 7 (8) 1 2 & 3 & 4
R bevel (L at chest, R out, flexed) / switch / switch / head down up / (flick down up)
5 6 & 7 & 8 1 2 & 3
switch / switch / head down up / (flick down up) / switch / switch / head down up
& 4 5 6 & 7 & 8
(flick down up) / switch / switch / R passe, head pop (flick wrists) / st X R bc L R

AMY/ROBIN: 1 & 3
St outside foot in (inside up) / st out X (inside down diag)

NATALIE/ELENA: 2 & 4
St outside foot in (inside up) / st out X (inside down diag)

CHRISTIE/ANNE: 3 & 5
St outside foot in (inside up) / st out X (inside down diag)

ALL: 6 7 & 8 &
Jump feet together (both up) / bc front (pull down front) / passe w/head pop / st down

AMY/ROBIN: 1 3 5
St out / pivot face back (outside down diag) / pivot front st in (up diag in)

CHRISTIE/ANNE: 1 3 5
St out / pivot face back (outside up diag) / pivot front st in (down diag in)

NATALIE/ELENA: 1 2 3 4 5
Bc inside behind (down) / st in (L outside up) / inside passe (down) / st in (inside)

CHORUS 3 - Part 1 *IN COLOR*

ALLIE, MATT, LILYAN - vertical

5 6 7 8 1 & 2
 pop R front / pivot back / bc back R front L / kick R front in plie / R passe / st R
 & 3 & 4
 touch L out head down R / circle hips to L (pull R arm up) / hit L, look L (snap up)

GIRLS:

& 5
 R to passe (flex R hand at L shoulder) / st R front (scoop under chin)
 6 7 & 8
 Turn on L (down) / st front R (T flick) / pick up L turn (bring in) / st L front (down)

CHORUS 3 - Part 2 *IN COLOR*

TATUM, KELSEY, HALEY - vertical

& 1
 R to coupe, bend forward (wrap around waist) / st R out (Barbie hands on hips)
 & 2 3e& 4
 R shoulder up, R heel in, look L / reset / st R shimmy (hips) / L bevel (bent snap)
 5 6 7 8
 Switch bevel (down) / switch / switch / switch

CHORUS 3 - Part 3 *IN COLOR*

DASH, DCP, ELYSE, KAILEY, LILY, TATUM - horizontal

DASH/DCP/KAILEY: & 1 & 2 3 4
 Kick R X bc (fists, scoop under) / turn behind L R (straight up, down)
 5 6 7 8
 L fan kick (down) / st L / inside L turn (x) / step out (down)

ELYSE/LILY/TATUM:

& 8 1 2 3 4
 Bc out R L / R fan kick (down) / step R to R (prep) / inside R turn (x) st L R out
 5 (6) &
 Step out L to R corner facing US (L out, R up) / st R (hands to shoulders)
 7 8
 X L over plie, look R (throw both to L) / st R to face front (down)

CHORUS 3 - Part 4 *IN COLOR*

CAM, FALYN, LUKE, MEGAN, MIKE, MOLLY - horizontal

FALYN/LUKE/MOLLY: 1
 Sit into L hip, straight R (R wrap at hip, L up diag, flex wrist)
 & 2
 head down, pop knees (hand to shoulder) / reset (down diag)

3	&	4
L to bevel (R bend to chest, L out, flex) / switch / R passe, head pop (flick)		
&	5	6
St R (hands to shoulders) / st L, look to L (down) / flick L to SR (R snap up)		

CAM/MEGAN/MIKE:

1
Sit into R hip, straight L (L wrap at hip, R up diag, flex wrist)

& 2
head down, pop knees (hand to shoulder) / reset (down diag)

3 & 4
R to bevel (L bend to chest, R out, flex) / switch / L passe, head pop (flick)

& 5 6
St L (hands to shoulders) / st R, look to R (down) / flick R to SL (L snap up)

“I LIKE” 2 - Part A

KELSEY, ELENA KAILEY - horizontal

1 2 3 &
 Touch R forward (L snap up rebound) / together, look R (down) / passe L / st L
 4 & 5 &
 Touch R out in plie / look front (hands pop to flex) / lean R (hands pop in) / lean L (out)
 6 & 7 8 & 1
 Head down / up / swoop R to passe, roll R shoulder (down) / st R out / st L / X R over,
 1 2 3
 bent L straight R, look to L (L X at hip, R up /) / look front / R passe (pull R to shoulder)
 & 4 & 5 &
 St R / touch L out (down) / bounce switch / touch R out / touch L in (fists down to L)
 6 & 7 & 8
 St L (broken T to L) / twist to front / (down, R in front) / lean back / lean front (fists)

“I LIKE” 2 - Part B

THE REST OF MY FAMILY MEMBERS, HAVING A DANCE PARTY

APPENDIX C: Spreadsheet

NAME	EMAIL	INTRO	SENT/REC.	FEEDBACK	FINAL	VERSE 1 PT 1	SENT/REC.	FEEDBACK	FINAL	VERSE 1 PT 2	SENT/REC.
Allie Renner	allie.c.renner@gmail.com									X	X/X
Amy Krigas	akrigas@sbcglobal.net										
Anne Beck	anbeck@bsu.edu										
Cameron Trauger	cameron.trauger@colorado.edu										
Christie Zim	clzimmeman@bsu.edu										
Dash Perry	dperry556@gmail.com										
DCP	dylancolep@gmail.com					X	X/X	X	XXX		
Elena Mularski	elenamularski@gmail.com										
Elyse Jost	elysejost@gmail.com									X	X/X
Falyn Mapel	falyn.mapel@gmail.com										
Haley Gustafson	hcgustafson@gmail.com										
Kailey Krigas	kailey.krigas21@dt155.org									X	X/X
Keely Wissel	kwissel@bsu.edu										
Kelsey Krigas	kelsey.krigas@gmail.com	X	X/X	X	XXX						
Lily Deeg	lillilanke@gmail.com					X	X/X	X	XXX		
Lilvan Wessel	lilvanmariee@gmail.com										
Luke Rands	ljrands@gmail.com					X	X/X	X	XXX		
Matt Conwell	mattconwell123@gmail.com										
Megan Tiller	mmtiller@gmail.com										
Mike Hassel	mhassel2020@gmail.com										
Molly O'Connor	mollyoconnor3@gmail.com										
Natale Kaplan	njk5678@gmail.com										
Tatum Langley	tatum.a.langley@gmail.com										
Robin Irey	robin_irey@yahoo.com	1	1	1	1	3	3	3	3	3	3

NAME	FEEDBACK	FINAL	PRE-CHORUS 1 PT 1	SENT/REC.	FEEDBACK	FINAL	PRE-CHORUS 1 PT 2	SENT/REC.	FEEDBACK	FINAL	CHORUS 1 PT 1
Allie Renner	X	XXX									
Amy Krigas											
Anne Beck											
Cameron Trauger											
Christie Zim											
Dash Perry			X	X/X	X	XXX					
DCP											
Elena Mularski			X	X/X	X	XXX					
Elyse Jost	X	XXX									
Falyn Mapel							A	X/X	X	XXX	
Haley Gustafson											
Kailey Krigas	X	XXX									
Keely Wissel											X
Kelsey Krigas							B	X/X	X	XXX	
Lily Deeg											
Lil'yan Wessel											X
Luke Rands											
Matt Conwell											X
Megan Tiller							A	X/X	X	XXX	
Mike Hassel			X	X/X	X	XXX					
Molly O'Connor											
Natale Kaplan											
Tatum Langley							B	X/X	X	XXX	
Robin Irey											
	3	3	3	3	3	3	0	4	4	4	3

NAME	SENT/REC.	FEEDBACK	FINAL	CHORUS 1 PT 2	SENT/REC.	FEEDBACK	FINAL	I LIKE 1 PT 1	SENT/REC.	FEEDBACK	FINAL	I LIKE 1 PT 2
Allie Renner												X
Amy Krigas												
Anne Beck												
Cameron Trauger												
Christie Zim												
Dash Perry				KXBC, LEFT	X/X	X	XXX					
DCP				KXBC, RIGHT	X/X	X	XXX					
Elena Mularski								X	X/X	X	XXX	
Elyse Jost				TURN, LEFT	X/X	X	XXX					
Falyn Mapel												X
Hailey Gustafson												
Kailey Krigas								X	X/X	X	XXX	
Keely Wissel	X/X	X	XXX									
Kelsey Krigas								X	X/X	X	XXX	
Lily Deeg				TURN, RIGHT	X/X	X	XXX					
Lil'yan Wessel	X/X	X	XXX									
Luke Rands												
Matt Corwell	X/X	X	XXX									
Megan Tiller												
Mike Hassel												X
Molly O'Connor												
Natalie Kaplan												
Tatum Langley												
Robin Irey	3	3	3	4	4	4	4	3	3	3	3	3

NAME	SENT/REC.	FEEDBACK	FINAL	VERSE 2 PT 1	SENT/REC.	FEEDBACK	FINAL	VERSE 2 PT 2	SENT/REC.	FEEDBACK	FINAL
Allie Renner	X/X	X	xxx								
Amy Krigas											
Anne Beck											
Cameron Trauger											
Christie Zim											
Dash Perry											
DCP											
Elena Mularski											
Elyse Jost											
Falyn Mapel	X/X	X	xxx								
Haley Gustafson											
Kailey Krigas											
Keely Wissel											
Kelsey Krigas				X	X/X	X	xxx	X	XX	X	xxx
Lily Deeg											
Liyan Wessel				X	X/X	X	xxx	X	XX	X	xxx
Luke Rands								X	XX	X	xxx
Matt Conwell								X	XX	X	xxx
Megan Tiller	X/X	X	xxx								
Mike Hassel								X	XX	X	xxx
Molly O'Connor											
Natalie Kaplan											
Tatum Langley				X	X/X	X	xxx	X	XX	X	xxx
Robin Irey											
	3	3	3	3	3	3	3	6	6	6	6

NAME	PRE-CHORUS 2 PT 1	SENT/REC.	FEEDBACK	FINAL	PRE-CHORUS 2 PT 2	SENT/REC.	FEEDBACK	FINAL	CHORUS 2 PT 1	SENT/REC.	FEEDBACK
Allie Renner	X	X/X	X	XXX	LEFT	X/X	X	XXX			
Amy Krigas											
Anne Beck											
Cameron Trauger											
Christie Zim											
Dash Perry	X (RPT)	X/X	X	XXX							
DCP											
Elena Mularski	X (RPT)	X/X	X	XXX	RIGHT	X/X	X	XXX			
Elyse Jost					RIGHT	X/X	X	XXX			
Falyn Mapel					LEFT	X/X	X	XXX			
Haley Gustafson											
Kailey Krigas					LEFT	X/X	X	XXX			
Keely Wissel									X (RPT)	X/X	X
Kelsey Krigas	X	X/X	X	XXX					X	X/X	X
Lily Deeg									X	X/X	X
Lilyan Wessel									X (RPT)	X/X	X
Luke Rands	X	X/X	X	XXX							
Matt Conwell					RIGHT	X/X	X	XXX	X (RPT)	X/X	X
Megan Tiller					LEFT	X/X	X	XXX			
Mike Hassel	X (RPT)	X/X	X	XXX							
Molly O'Connor					RIGHT	X/X	X	XXX			
Natalie Kaplan											
Tatum Langley					RIGHT	X/X	X	XXX			
Robin Irey											
	6	6	6	6	9	9	9	9	5	5	5

NAME	FINAL	CHORUS 2 PT 2	SENT/REC.	FEEDBACK	FINAL	I LIKE 2 PT 1	SENT/REC.	FEEDBACK	FINAL	I LIKE 2 PT 2	SENT/REC.	FEEDBACK
Allie Renner										RIGHT (RPT)	X/X	X
Amy Krigas												
Anne Beck												
Cameron Trauger		KCBC, RIGHT	X/X	X	XXX					LEFT	X/X	X
Christie Zim												
Dash Perry												
DCP												
Elena Mularski						X (RPT)	X/X	X	XXX			
Elyse Jost		TURN, LEFT (RPT)	X/X	X	XXX							
Falyn Mapel		KXBC, LEFT	X/X	X	XXX					RIGHT (RPT)	X/X	X
Hailey Gustafson		KXBC, LEFT	X/X	X	XXX					LEFT	X/X	X
Kailey Krigas						X (RPT)	X/X	X	XXX			
Keely Wissel	XXX											
Kelsey Krigas	XXX					X (RPT)	X/X	X	XXX			
Lily Deeg	XXX	TURN, RIGHT (RPT)	X/X	X	XXX							
Liliyan Wessel	XXX											
Luke Rands												
Matt Corwell	XXX											
Megan Tiller		TURN, RIGHT	X/X	X	XXX					RIGHT (PRT)	X/X	X
Mike Hassel												
Molly O'Connor												
Natalie Kaplan												
Tatum Langley												
Robin Irey												
	5	6	6	6	6	3	3	3	3	5	5	5

NAME	FINAL	RAP	SENT/REC.	FINAL	COLORS!!!!	CHORUS 3 KICK	SENT/REC.	FEEDBACK	FINAL	CHORUS 3 SHIMMY	SENT/REC.	FEEDBACK
Allie Renner	XXX					X - 1st	X/X	X	XXX			
Amy Krigas		X	X/X	XXX								
Anne Beck		X	X/X	XXX								
Cameron Trauger	XXX											
Christie Zim		X	X/X	XXX								
Dash Perry												
DCP												
Elena Mularski		X	X/X	XXX								
Elyse Jost												
Falyn Mapel	XXX											
Hailey Gustafson	XXX									X - 2nd	X/X	X
Kailey Krigas												
Keely Wissel												
Kelsey Krigas										X - 2nd	X/X	X
Lily Deeg												
Lilivan Wessel						X - 1st	X/X	X	XXX			
Luke Rands												
Matt Conwell						X - 1st	X/X	X	XXX			
Megan Tiller	XXX											
Mike Hassel												
Molly O'Connor												
Natalie Kaplan		X	X/X	XXX								
Tatum Langley										X - 2nd	X/X	X
Robin Irey		X	X/X	XXX								
	5	6	6	6		6	3	3	3	3	3	3

NAME	FEEDBACK	FINAL	FAMILY?	TOTALS	THEIR TOTAL	DONE!	THANK YOU						
Allie Renner				6 (1)	6	YES	SENT						
Amy Krigas				1	1	YES	SENT						
Anne Beck				1	1	YES	SENT						
Cameron Trauger				3	3	YES	SENT						
Christie Zim				1	1	YES	SENT						
Dash Perry				4 (1)	4	YES	SENT						
DCP				3	3	YES	SENT						
Elena Mularski	X	XXX		7 (3)	7	YES	SENT						
Elyse Iost				5 (1)	5	YES	SENT						
Falyn Mapel				6 (1)	6	YES	SENT						
Haley Gustafson				3	3	YES	SENT						
Kailey Krigas	X	XXX		6 (1)	6	YES	SENT						
Keely Wissel				1 (1)	2	YES	SENT						
Keley Krigas	X	XXX		10 (1)	10	YES							
Lily Deeg				5 (1)	5	YES	SENT						
Liljan Wessel				5 (1)	5	YES	SENT						
Luke Rands				4	4	YES	SENT						
Matt Conwell				5 (1)	5	YES	SENT						
Megan Tiller				6 (1)	6	YES	SENT						
Mike Hassel				4 (1)	4	YES	SENT						
Molly O'Connor				2	2	YES	SENT						
Natalie Kaplan				1	1	YES	SENT						
Tatum Langley				6	6	YES	SENT						
Robin Irey				1	1	YES							
	3	3	0			24	22						

APPENDIX D: Mock-Up for Editing



DIGITAL SUPPLEMENTS

Links to my video:

Box: <https://ballstate.box.com/s/o2c1cult8ty39ka8u2wnflk926svvfgj>

YouTube: <https://youtu.be/vNI61iBwWPo>